SKETCHED AT SIMPSON, CRAWFORD & SIMPSON'S.

PARIS FASHIONS.

THE IMPORTANCE OF TRIMMING-GOWNS OF CLOTH ARE TUCKED-THE USE OF FUR.

Paris, October 11.

As the season advances, the importance of trimming is emphasized as a salient feature of the season's modes. The narrowing skirts and the natural diminution of the sleeves as an accompaniment were talked of for so long before they really arrived that they were hardly in the nature of a surprise, and it is possible now to quite ignore the fact that a year ago we were wearing balloon sleeves or many godets in skirts. But compare the up-to-date costume of the moment with the extreme of the mode of a twelvementh ago, and the result will confirm the statement so often advanced now by the conturières that it has been many years since such

a marked difference was possible.

It is always difficult to say just what is or is not fashionable. The scope of the modes is really much broader in France than is generally assumed, and tt is always broad enough to allow the exercise of personal partiality of this partiality is governed by good taste. Anything that has once raged is sure to become passee, which means in the worst possible style, and in this sense crepon as a material is not worn now; nor is cornflower blue as a color to be considered. Excepting the few things that have become vulgarized by an over-fondness for them, there is no color or material that is out of date.

indeed, there is no longer one centre or dictator, indeed, there is no longer one centre or dictator, in the days of the supremacy of Worth, and the various establishments that are his natural heirs try to diversify their models as much as possible. Felix may give you a blouse bodice. Beer a pompa-four front, or Redfern a fitted basque, but each result has the cachet of the particular house, and therefore of style. One furrier proclaims chinchilla to be the present rage, another has made his best models in sable, while your dressmaker may advise a trimming of ermine. The same is true in regard to colors, for there is really no supremely fashionable color. If one were to dress a fashion-plate toll, there need be no particular anxiety regarding the color chosen. Navy blue is worn now more than it has been for several years, but so is dark green, many shades of purple and prune, black and dark red by English women, although hardly by French mondaines, except for purely country cos-

The tailors may turn out some plain skirts still, but they are more upt to make braided ones or to tricks; and jackets, waistcoats and basques are all ernamented. With conturières the rage for trimtiling is carried much further, and admits of con-siderable scope for originality. This does away with much of the sameness we saw in the costumes of last year. One may easily choose a gown out of the half-dozen models shown by the dressmaker and have it trimmed in such a different manner that one is not easily able to classify it as a copy of such or such a model at a well-known place At the same time it must be borne in mind that he trimining used must suit the general style and character of the gown.

In choosing gowns for description this week those have been selected that show some originality in trimming. A street gown, for instance, has a small cloth, for the surface has a silky gloss which is very attractive. The shirt is embroidered in a arroll pattern accomplished by means of set-in figures of foliage-green mircir velvet, surrounded by a delicate pattern done in black silk braid the pattern extending about the bottom of the skirt and in a delicate embroidary up the side seams. The flat-fitted waistcoat is of the tan and embroldered with the black braid alone. Over this is worn a fitted jacket of green velvet. The simple form of this jacket is rather novel. There are no revers; the sides outline a "V" over the waistcoat. and has a short, scanty ruffle below the wais On each side are three large gold and jet button the top one at the bust apparently fastening the jacket to the waistcoat. The choker has a ruche of deep coru lace in the back and a scarf cravat of black satin passing twice about the neck and tying black satin passing twice about the neck and ravat in a square bow under the chin. These cravat bows, with or without the lace frills above, are "chic," but much used this ceason. They are "chic," wofully unbecoming to a short or thick neck.

A useful idea in the jacket suits to be worn in winter is to have close sleeves of a thin, warm wool to keep the satin lining of the tacket nice. No outproperly be worn with such a costume. There is a when unfastened, displaying the fancy cravat bow There is no suggestion of a cape to it, about the throat being simply a high, straight band, turning over in wings about the face, while long stole ends

hang down in front. An elaborate visiting tollet has a skirt of purple moire cut into squares about a foot from the hem. The squares are edged with the fashionable chinchills, and the lower part of the skirt is of purple telvet in a deeper shade than that shown in the slik. The sleeves and short figure jacket are of purple velvet, and show a soft front of many rustes of embroidered mull in a delicate shade of rellow. A high rolling collar rises from the jacket, and both collar and jacket sides are edged with The sides of the collar are apparently connected by a band of yellow satin aranged in soft folds, and a similar band makes a sash at the With this is sometimes worn a ruffled bos of chinchilla fur, arranged with stiffened fans of yellow lace. This passes about the throat and hangs almost to the knees in front. Ruffles of fur are one of the freaks of the season, but, fortunateone of the happy eccentricities of Mme. la Mode. An evening gown of white armure silk is trimmed ith gold embroidery and rose chiffon. There are two deep slashings up the front of the skirt and rier ones about the sides and back. These are consisting are filled in by accordeon pleatings of rose mousseline de sole. A heavy pattern done in fose mousseline de sole. A heavy pattern done in fose mousseline de sole. A heavy pattern done in fose mousseline de sole. A heavy pattern done in fose mousseline de sole. A heavy pattern done in fose mousseline de sole. A heavy pattern done in fose mousseline de sole. A heavy pattern done in fose mousseline de sole in the skirt. The bodice is a biouse of the pink chiffon with soft scarf pleces from the shoulder scams, making a pointed décoiletage. About the shoulders is a bertha effect obtained by a deep ficunce of yellow hee with gold-tamed by a deep ficunce of yellow hee with gold-tamed by a fill of narrow lace to give the proper "hurfiness" and carry out the ideas shown in the skirt. Coat-tails are added to the corage of gold-embroidered, slik, trimmed like the leaves are of the silk, with only a few inches showing below the bertha. At the elbows is an embeddered cuff with one heavy lace jabot hauging from the outside. This little jabot covering the very elbow is useful, for few women have pretty elbows and yet a graceful effect is aiways obtained by ending the sleeves of an evening gown lost by ending the sleeves of an evening gown lost above the elbow. If that little joint that is so apt to be red can be prettily covered, tant mieux.

The clusters of fiat folds or tucks previously described are being used extensively on cloth gowns. As effective visiting cost me has three of these effective visiting cost me has three of these folds in a cluster a little above the lanes. The bodice is composed of four deep tucks. Sat to the figure in the back, and extending out a little in front. These are short enough to show an inder filted) basques of satin that makes 4 short before the point front with a rolling sallor collar away in front with a rolling sallor collar away in front with a rolling sallor collar away in front with a rolling sallor collar. edged by a thick ruching of yellow lace, and the

with sable tails that fall over on the shoulders. The sleeves, almost coat-shaped, are finished at the wrists by a line of sable, and show three flat tucks above. This particular model was built of light tan cloth and purple satin, but many other combinations would be equally effective; for instance, a mixed wool with the satin of some color shown in the stuff. Brown and foliage green would be pretty, or dark green and red.

Fur is used a great deal this season, especially in narrow bands or pipings, that outline the seams of skirts and jackets. A tailor-made costume is of green serge, of the new make that approaches more the effect of feit than of serge. About the bottom of the skirt is an embrediery done in narrow bands of black caracule. This covers about a foot of the skirt all around. The bedies is a blouse infantents, a short blouse confined by a high belt that ends, jacket fashion, in front. The jacket has a high rolling collar, faced with form sain, and the waistcoat of black caracule turns over on the jacket sides with satin-faced revers. The little chemisette and bit of choker that shows in front are of ceru silk heavily embrodered in jet.

An extravagant use of fur is shown in a sable collar, that fastens under the chin with an immense bow and long ends of guipure lace. The bow and ends are edged with sable, and several sable tails finish the long lace ends.

In muffs we have the large round muff of the Directory; it may be perfectly plain or have a bunch of flowers and a lace reacte perched on one side. Other muffs show the present method of combining two furs; for instance, a round muff of seal may have a ruffle of chin shills about it e bands, or a more elaborate confection may have a lace ruffle inflowers and a scrap of fur perhaps, are still used for certain occasions, but the large round muff is really the novelty of the season.

BOUDOIR CHIT-CHAT.

It may not be generally known that Mary Stuart hapless, beautiful Mary-introduced the wearing of the white wedding gown. Up to that time, yellow, pink and crimson were the bridal colors her marriage with Francis II of France, Mary wore a pure white gown, with a train of pale-bine Persian velvet, six yards in length. Until the beginning of the eighteenth century pure white was worn by the royal widows of France, but it soon became popular for bridal dresses.

The cosey corner sketched in the picture is to be found in the bouldoir of Mrs. Emily Maria Scott, artist and linguis', and recording secretary of the New-York Water-Color Club. She was one of the founders of the club, and is an accomplished and devoted teacher. She spent years in the art centres abroad, and is one of New-York's best-known col-

beautiful neck, the collarless gowns seem to have establishment and there see, in company with been especially designed. Some of the richest and many other serviceable chapeaux, the original of For a woman who rejoices in the possession of a

NEWS OF THE STORES.

THE LATEST AND MOST ARTISTIC PHASES OF THE MUCH-DISCUSSED FALL TOILETS.

NEW IDEAS FOR HOUSEFURNISHING AND HOUSE DECORATION-A CHAI ABOUT SLEEVES.

CHILDREN'S CLOTHES, MILLINERY. POOTWEAR AND FUR WRAPS.

AT SIMPSON, CRAWFORD & SIMPSON'S. The most acceptable news from Simpson, Crawford & Simpson's this week is that this firm made the costumes for "Brian Boru," the operatia now. Their the costumes for "Brian Boru," the operata now at the Broadway Theatre. These costumes are in the style of the tenth century, and while they are in admirable accord with the scenes picturing the homes and surroundings of the fairies and sprites.

Never were ribbons so extensively used, and selhomes and surroundings of the fairles and sprites of that romantic period, still they have just a touch of modern daintiness and a combination of fashionable shades that picturesquely combine the Old World with the New. The attention to details and the artistically arranged colors speak volumes for the talent employed by this firm, whose pro-ouctions they are. From the rise of the curtain to the murch of the Irish Amazons in the last act the taste shown in the costumes makes a pleasing display. Miss Amanda Fabris, as the British Princess, wears two gowns that are worthy of especial notice. The one worn in the first act is made of cream white creps de Chine. The hodice is cut low and trimmed with gold hand embroid-ery. A long mantle of cloth of gold, lined with yellow satin, is worn with this gown, and a diadem of jewels crowns the fair wearer's head. Her second-act dress is depicted on this page. It is made of saimon pink crèpe de chine, richly embroidered with silver and jewels. The low-cut bodies is finished around the top with a band of embroidery, while a girdle of silver and jewels low all the enthralling fascinations of the furs and encircles the waist and falls to the bottom of the skirt in the front. From her shoulders hangs a mantle of black velvet, lined with pink satin and decorated with pink satin and decorated with pink satin and decorated with pink satin and selected with pink satin and decorated with pink satin and selected with pi

mind. Therefore, all who have thought for tomorrow-and the day after-should visit Knox's establishment and there see, in company with



SKETCHED AT KENNEY'S, TWENTY-THIRD-ST.

handsomest evening gowns are finished at the the hat illustrated in the Knox sketch. This hat

Fur end greibe birds form the latest Parislan combination, and the garments made in this style are particularly attractive for evening wear.

The deep, rich shader of red are again in vogue, not only for gowns, but for hats as well. The latter are usually trimmed with soft yellow roses or with a wealth of violets, while the former are relieved by a trimming of fur.

design of white has honquets of daintily colored the back and side pieces, while the old vest and roses strewn over its surface. As the material is moved about or falls in folds, the flowers are at times shown up, and again almost bidden by the shadows thrown upon them by the raised design. This volvet will mostly be used for siceves or for trimming, but occasionally one finds a skirt of it, to be worn with a bodice of chiffon or mousseline, making an acceptable contrast by its daintiness to the elegance of the skirt.

Not only must the umbrella match the street costume of Dame Fashion's devotees, but the handie of the umbrella must match its cover. Colored pearl or ename! is generally used for these handles, and they are finished with gold or silver deposit or with Dresden balls.

The matinee girl now carries her bonbons in a tiny box that caps the handle of her umbrella. Into the cover of this box is set a precious stone, matching in color the silk cover.

The newest opera cape has a Marie Antoinette hood lined with ermine and finished with a ruche of lace around the edge.

English decorators are replacing ornamental friezes with immense photographs.

Roman ladies used to treat their complexion with a concoction made of ashes of smalls, or of large ants, bruised and burnt in salt; honey in which the bees had been smothered; the fat of a pullet mixed with onions, and the fat or a swan. To the latter application was attributed the power of taking out wrinkles.

Furniture is now stained all the colors of the rainbow, and many women do the work them-selves. Sets of furniture without paint or varnish can be obtained from manufacturers for the pur-pose.

Perfumes, according to the latest authority, should never be mixed; neither should they be applied to the handkerchief. To be correct, one much select one particular ocor, and have all one's belongings impregnated with it.

Scarlet notepaper is to be thrust upon us, and with it will be used white or gold colored ink.

throat with a tiny, almost invisible cord, and the wearer adorns her neck with numerous strands of pearls. If her neck is long, she allows the lower strand to fit close against the cord. If her neck is strand to fit close against the cord. If her neck is strand to fit close against the cord. If her neck is stort, she wears but two strands. The pearl seems to be the favorite jewel. ruche is very full, and, after energing the crown, is finished on the left side with a number of tall wings, also of blue and of green. When you wish to invest in cycling hats, remember that No. 194. Fifth-ave, is a favorile resort of cyclists who like

smart and uncommon headgear. AT O'NEILL'S, SIXTH-AVE, AND TWEN-TIETH-ST.

latter are usually trimmed with soft yellow roses or with a wealth of violets, while the former are relieved by a trimming of fur.

The old-fashioned embossed velvet in which our grandmothers always delighted has been brought forward by some enterprising manufacturer, who recognizes the desire for antique styles now prevalent among fashionable women. Of course the material has been greatly improved both in texture and colors, and in all the best shops this gor-Smart and inexpensive jackets in the best style material has been greatly improved both in texture and colors, and in all the best shops this gorgeous velvet is found occupying a place of honor in
fashion's favor.

One piece of gray velvet embossed with a raised
design of white has honoures of daintily colored. The back and side pieces while the cold are the page. tancy collarette, but in reality the bodice is entirely in one, the black and white silk vest being drawn into a wide swathed belt. The collarette effect is formed of a small fold of red cloth, finished on each side with a piece of white cloth braided in a military fashion with black braid. The high collar iz made of the red cloth and trimmed with square tabs of black silk edged with heavy cream insertion AT KENNY'S, NO 24 EAST TWENTY-THIRD-ST.

Perhaps the best way in which to give an idea of the beauty of the novelties displayed by that popular furrier, Kenny, is to describe a few of the garments he now has on exhibition. A semi-fitting coat of scalakin is one of the latest productions. It has an under vest that fits snugly, while on each side of it stand out revers of sealskin decorated with large mother-of-pearl buttons, inlaid with gold. Over each shoulder extends a narrow epaulet of Persian lamb lined with sealskin. The collar and cutfs of Persian lamb are extremely fashtonable in both cut and finish, and the entire garment has an air of completeness and elegance that is charming. In chronicling the fashions of this store mention must not be neglected of the fact that every model has a differently shaped sleeve. for in this age of unsettled fashions-as far as arm ecverings go-Mr. Kenny wishes every customer to have a sleeve that best suits the wearer's dividuality and style. So several garments will be shown, alike in every particular except the sleeves.

shown, alike in every particular except the sleeves. And, after all, it is only by comparison that what suits best can be decided.

Another garment, also in the shape of a half-fitting coat, is made of seaiskin, with some beautiful chinchnilia introduced in the form of a collar and cufts. The latter are made flaring, to be worn up or down, and are lined with the sealskin. The back of this coat shows every line of the figure to advantage, while the front, from the waist, has a smart fulness growing out of nothing in the most amazing way, for the top part across the chest and bust in a beautifully. The front is not exactly straight, but fastens a little to the left side at the very bottom. The buttons used on this garment are of pearl, incased in a wreath of gold filigree, and completes a jacket embodying much style and Grebe feathers are the very latest fad hailing

fused, and mistakes are perhously easy. And a mistake in house furnishing is serious, much worse than a blunder in the choice of a gown, for it is constantly before the eyes, and, unless one has plenty of money, must be endured longer. Those who have apartments or houses to redec-

from Paris, and Mr. Kenny has the finest assortment in this country, his wholesale trade, in conjunction with his retail business, placing at his disposal a very large assortment of skins from which to select his goods. The sort gray and white of the grebes and the deep, rich brown of the sealskin produce a charming effect, combining the magnificence of fur with just that touch of chic and lightness that make absolute perfection. And it is these grebe birds with sealskin tastefully combined that fashion the stunning jacket illustrated in the sketch bearing Kenny's name.

AT M'CREERY & CO.'S, WEST TWENTYTHIRD-ST.

An exceptional opportunity for acquiring the
latest novelties in gloves, ribbons and umbrellas
is now being offered by McCreery & Co. The
gloves are Dent's four-button piqué in all the most
(ashionable shader, and in black with white stitch-The price has been reduced to \$1.25 a pair.
r umbrellas range in price from \$1.85 to \$2.25

Never were ribbons so extensively used, and seldom were such excellent values known as McCreery & Co. are offering in double-faced satin ribbon, cord edge, in all the very newest shades, at 20, 25 and 26 cents a yard, according to width. The McCreery sketch libustrates a charming evening gown of white blissé crèpe. The full skirt is made on a white slik foundation and shows a draping of point d'Alencon lace drawn across the front. The decolleté bodire is cut into a deep point in the front, the back being made square and finished with a high coliar of wired beads. An odd little bolero of brocaded pink silk, studded with pallettes and jeweis fits loosely over an under bodice of the crèpe. Numerous strings of all theads are draped across the full front and hang gracefully from each side of the bolero. The sleeves encase the arm snugly to the clow, and there they are finished with a puff and cuff of the crèpe.

AT BEST & CO.'S, NOS. 50 AND 62 WEST

AT BEST & CO.'S, NOS. 00 AND 62 WEST TWENTY-THIRD-ST.

The season's fashlons for the little folks are particularly pretty, and are consequently calculated to appeal with more than ordinary force to the proud mothers of boys and girls, who will not aldecorated with pink and sliver applique in a large children's outfitters, and among the novelties they

mantie of black velvet, lined with pink satin and decorated with pink and silver applique in a large design. All the armor and chorus costumes, as well as those for the principals, were made by Simpson, Crawford & Simpson, under the direction of C. Schneider.

This firm has just finished the costumes for "Jack and the Beanslaik," which opens at New-Haven to-morrow night, and which will be produced at the Casino on November 2.

AT KNOX'S, NO. 124 FIFTH-AVE.

However frivolous the present taste in millinery may be, aided and abetted, as it undoubtedly is, by the fanciful models of the moment, the necessities of the tailor-made gown in the way of suitable accompanying headgear must be remembered, and the fact that wintry snews and sleets and rains all have to be prepared for must be borne in mind. Therefore, all who have thought for to-maind. Therefore, all who have thought for to-maind.

AT LE BOUTILLIER'S, WEST TWENTY-THIRD-

These are days when women who have only a modest sum to spend on dress may still 'walk in silk attire, and siller hae to spare," thanks to the Le Boutillier establishments, where there is a vast and ever-changing stock of lovely silks at extremely low prices. The bargains offered to-morrow will be all slik gros-grain in large and small designs and in six different colors at 50 cents a yard, twenty-inch wide different colors at 50 cents a yard, twenty-inch wide satin brocade at 50 cents a yard, and a better quality, twenty-two inches wide, at 20 cents a yard. Black satin duchesse, all silk and twenty-seven inches wide, will be sold at 55 cents a yard, while the same price is asked for some extreme novelties in Pekin stripes. Moire velours, both in black and evening shades, range from \$1 a yard up, and a full line of flowered silks in delicate colors will be reduced to 50 cents a yard. This firm has over 150 combinations in shaded taffeta silks, for underskirts and linings, at 75 cents a yard. Taffeta plaids are also offered at 75 cents a yard. Taffeta plaids are also offered at 75 cents a yard. Taffeta plaids are also offered at 75 cents a yard. Taffets and wool plaids, double width, cost 75 cents a yard. A new importation of twine and canvas suitings and smooth-faced cloths will also be on exhibition.

AT LORD & TAYLOR'S, BROADWAY AND TWENTIETH-ST.

The autumn often finds people after their holidays in need of household necessaries and with little superfluous cash, so that the stores do well to diminish their stock by judicious sales of things that must be looked after by the housewife, things that are in-variably needed at this time of the year, and which variably needed at this time of the year, and which may only be acquired when the prices are temptingly low. Lord & Taylor have organized just such a sale of linena. All qualities of fine inne cloths and napkins will be disposed of at prices ranging from \$1.85 to \$8 for the table cloths, and from \$1.60 to \$40 a dozen for the napkins. Bleached dramask ranges in prices from \$0 cents to \$2 a yard, according to width and quality. Among the bed linens are hemstitched pillow cares from \$1.55 50 a pair, and all-linent sheets, hemstitched, from \$4 to \$15 a pair. Pillow linen comes in four grades, from 60 to \$4 inches wide, and linen sheeting. If and \$2 inches wide, is \$1 and \$2 a yard. The prices on towels and hemstitched cloths, doyled and tray covers are quite as low as those quoted \$2.55.

SKETCHED AT M'CREERY'S, TWENTY-THIRD-ST.

carpets that are artistic, unique and thoroughly

characteristic of this famous house. The fine art exhibit of rugs on the fifth floor are examples of ancient Oriental work. The third and fourth floors

are given up to a more modern display of carpets and

are given up to a more modern display of carpets and rugs, the prices on which have been greatly reduced in honor of the "rug sale" now going on at this establishment. To-morrow morning will be placed on sale a large number of slightly damased Japanere screens; also an extra importation of Oriental lamps in all sizes and shapes.

AT FLINT'S, WEST TWENTY-THIRD-ST. It is the opportunity of a lifetime to be able to

furnish a house all through just as one likes, but it is an opportunity that sometimes fills the fortunate one with as much fear as pleasure. Artistic house

furnishing has assumed such gigantic proportions and materials for it are offered in such bewildering

variety that the purchaser who has not quite made

up her mind is likely to become perplexed and con-

the centre of your forehead, directly above your

nose, give way to a regular frown of annoyance. That little card signifies that you are a social

Now, if social creditors were as easy to avoid or to

appease as financial creditors-but they are not. The former take you when you are quite off your

guard. You meet them when you are shopping, or

worse luck, you meet them at another woman's

reception. What wonder you apologize and stam-mer and look confused, guilty thing that you are! If you lived in Brooklyn you could not apologize

more earnestly and profusely. As though you need-

ed to apologize for either; but it's customary, and

Now, with a financial creditor the case is mu

more simple. The financial creditor never takes you unawares. He rings your doorbell and gives

you time. You can invent logical excuses, word

them carefully and musically, and he at once is grateful and credulous. He gives you none of the

cold, unresponsive glance or the stare you are obliged to meet when you are a social credi-

ROYAL



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ROYAL BAKING POWDER CO., 108 WALL ST., NEW YORK

erate and are not wholly independent of money considerations will find such an establishment as Flint's a boon, indeed. The furniture displayed for this season is particularly well selected, and their strendents are always ready to give advice and information to the inexperienced.

The seventh floor is now filled with quaint, odd pieces of furniture, representing past ages, together with all the original noveities for which this house is noted. The order department will furnish one with everything necessary for wall decoration furniture covers, screens, curtains and portieres; if required they will furnish a home throughout with no further trouble on the owner's part than to leave the order.

AT CENTIMERUS, NO. 806 BROADWAY.

AT CENTIMERI'S, NO. 886 BROADWAY.

Every woman while at the age in which she is regarded by most people principally as a subject for instruction in the proprieties of life has been told, until she has grown thoroughly weary of it, of the great importance of always wearing neat gloves. Naturally, the becomes convinced of the necessity, and is always glad to know just what is correct for every occasion, and where the necessary articles may be obtained. She can find no better place for securing gloves that are "comme il faut" than at Centimeri's. For the autumn, glazed kid in all the tints of beige, red, brown and gray, either stitched with self color or with black, is the popular glove for street wear. These same shades come in suede gloves, which still hold their own with many ladies against all the allurements of the more dressy glazed kid. The embroidery used on the new suede kloves is rather heavier than last senson, and frequently shows a combination of black, internixed with the shade of the glove. For tailor-made gowns there is a glove made of a line dogskin, stitched with black and finished with the patent snap caten. A novelty in a black glove is embroidered, stitched and finished with white, is embroidered stitched and finished with white. Hottle-green gloves are again in vogue, and the woman of fads will find that her new purple, green or brown gown can have gloves to match it exactly if she visits Centimeri. Evening gloves are mostly white or black, the style of having the glove match the gown is gradually dying out.

WHAT THE WOMAN THINKS.

BOUT THE DAY OF THE SOCIAL CREDITOR, A SEASON NOW AT HAND.

Women are new beginning to plan for their "days." A man has called my attention to this fact, as with fine scorn he assured me that he was no longer on friendly terms with a certain young friend belonging to my sex, because he was not able all last season to attend her "days." The idea is suggestive. The postman already is beginning to bring small envelopes containing cards announcing that Mrs. So-and-So, who lives at the far end of Harlem or the remote section of Brookiyn, has established a certain day on which she will remain at home, and she therefore challenges you to become her social creditor. You feel rather pleased and tray covers are quite as low as those quoted above.

AT A. A. VANTINE & CO.'S. NOS. ST AND ST BROADWAY.

Visitors to the wonderful establishment of Vantine & Co. in search of beautiful floor coverings will find once more that the art of the East and the experience, taste and enterprise of the West have joined forces in order to furnish them with rugs and less of parplexity that have seated themselves in

The day of the social debtor is approaching. The thing I should like to know is this: By what right is a woman privileged to assume the position of the absolute, casting you for the relative part? By what claim is she privileged to issue cards containing street and in mber and a day, and by so doing place you, who are an entirely guiltless and unoffending member of the community, on the defensive? What right has she to load another duty, nay, an obligation, upon your already overburdened shoulders? If your days were twenty-four instead of twelve hours long, you could not crowd all the duties, social, domestic, spiritual and, I must allow it, political, to say nothing of philanthropic and intellectual, into one day even then.

There is only one way to get even with the social creditor who made your life a burden last year. The last you heard of her she was in Europe, but she had written her reproach to all your friends and sentenced you in neat English, "I invited her to call, but she never did."

As I said before, there is just one way to square yourself. Have your cards engraved at once. "Mrs. John Smith—No. 1 West Two-hundred-and-seventy-eighth-st.--Monday mornings from 8 to 11. You will then cast the creditors for the part of debtors, and you have become absolute.

WOMAN IN THE STUDIO.

"Gibson Girl," is seeking for a new type of loveliness to portray. For a long time his wife, who was Miss Irene Langhorne, has been his model, and he has depicted her charming, brilliant beauty in every possible pose and position. She is evidently famous mough, and the artist is longing for a different type of inspiration.

People will wait anxiously to see whether he decides upon the breezy, daring young Western girl. with her rich, athletic beauty, and her strong, grace-ful body, or if he selects the stender, soft-eyed daughter of the South, with her willowy figure and her winsome, sunny-hearted smile.

The Catherine Lorillard Wolfe Art Students' Club s the name of a new art organization that proto be full of interest and benefit to those who will become its members. It will be organized on the evening of November 5 at Grace House, No. 802 Broadway, and the women art students of New-York will then have an opportunity of hearing the move-ment discussed and of allying themselves with it.

The best art magazines and papers will be on the reading tables, trustworthy information about artists, teachers and schools can be always obtained, and the social feature of the club is not its least attracthe social feature of the club is not its least attrac-tive one. There will be 5 o'clock tea every day, and conversation, experiences, hopes and fears and airy ambition will be indulged in, exchanged and encoug-aged by the members, in the most delightfully in-formal way. The membership fee is to be \$1 a year, with no other expense whatever. The new club is with no other expense whatever. The new club is to be conducted like the one in Paris, which proved so popular and helpful to its members and friends. The rooms at Grace House which have been used as the place of meeting for the various charities and guilds of Grace Church will be returnished and placed at the disposal of the club. The opening programme promises to be very enjoyable, well-known New-York artists taking part in it. From 10 o'clock in the morning to 10 in the evening after November is the cum will be open daily. Mrs. Newell, Mrs. Roland Redmond, Miss Huntington, Miss Mitchell and Miss Knapp compose the committee in charge of affairs.

Miss Caroline L. Ormes-Ransom, an artist of Washington, D. C., and president of the Ladies Art Association, is staying with Miss Alice Don-levy, the Brooklyn artist and art lecturer, at No. 280A Clinton-st., Brooklyn.

Miss Ormes-Ransom is on her way back from Niagara, where she has been making studies of the great falls for future pictures. But it is as a por-trait painter that Miss Ormes-Ransom excels. Many famous statesmen and soldiers, including Presidents Grant. Hayes and Garfield, have sat for her in her Wasnington studio, and some of these por traits have been acquired by Congress and the Treasury Department. She comes of one of the

traits have been acquired by Congress and the Treasury Department. She comes of one of the oldest families, and her ancestors helped make the Nation. One of them, a brigadier-general, was imprisoned on a British warship near this city in the Revolutionary War.

Miss Ormes-Ransom's art career has been extremely interesting and romantic. When as a girl she came to New-York to study, she had never seen any one paint, nor had she seen a really good oil painting. She went to Horace Greeley's father, who was a friend of the family and at the time a tenant on the Ormes estate in Vermont. Horace Greeley brought her to his sister's home in this city, where she began her artistic career. In a few years she had made her reputation. During the Civil War Miss Ormes-Ransom was one of the most energetic and devoted of the volunteer nurses in Washington. Her daily task in her studio ended, she was accustomed to lay down her brush and hasten to the bedside of the wounded soldiers, and could only be induced to give up her labor of love and mercy when exhausted nature could stand no more.

The handsome art souvenir volume about Melesonier is nearly ready for publication. Mme. Melssonier has supervised the entire work, which has fifty plates, a large number of text illustrations and a great many reproductions of drawings and sketches hitherto unpublished.



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